DOCUMENTARY NEWS LETTER

OCT., 1942

CONTENTS

PROBLEMS OF PROPAGANDA	133
The M.O.I. Film Catalogue	135-142
FILM OF THE MONTH	143

In response to many requests, especially from overseas, we publish in this issue an up-to-date list of films in the M.O.I. film catalogue. This list has not appeared elsewhere and we believe it to be of considerable importance.

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PROBLEMS OF PROPAGANDA

THE awkward situation into which the propagandist may find himself flung is only too clearly exemplified at the moment as regards the relations between Great Britain and two of her co-partners in the United Nations battle against the Axis—the U.S.S.R. and the U.S.A.

Propaganda must always be based on the actual and factual situation which is in operation at the moment. Truth in propaganda rests on this physical fact and cannot depend on a sense of local justice or local rightness of opinion in the abstract sense. Recently British propaganda has had to face this bitter fact.

Take first the Indian situation. As propagandists as well as film makers we must say emphatically that if the Prime Minister, for reasons of national policy or otherwise, is impelled to make to Parliament the speech which he did make about India in September, the whole propaganda machine should have been informed of the gist of this speech at least one week beforehand. Why? Because whether the Prime Minister, Mr. Amery, Mr. Cripps, Mr. Attlee and Uncle Tom Conservative Central Office and all are right or wrong, what the Prime Minister said was in itself liable to be a disastrous blow to British prestige in the United States. In other words, here is a known fact which must be faced—the fact that American opinion has, for many years, been strongly critical of our attitude towards the Indian problem. We say FACT advisedly, because we are not primarily concerned with which side is right or wrong. As propagandists we are concerned with the fact. The situation is such that a statement like the Prime Minister's was bound to add fuel to the fire of American critical opinion (already fanned by the re-introduction of the Whipping Act in India last August). That is why the propagandists should have had a week to prepare their American campaign, on the basis of what the Prime Minister was going to say.

There was, at the least, a slender case to be made out, but no propagandist could even do this without being warned beforehand that despite the Atlantic Charter and the Four Freedoms, this country still intended, through its national spokesman, to stick to an attitude which many citizens of the United Nations regard as not merely an example of Victorian insularity, but also a slap in the face to themselves.

What is the propagandist to do under these circumstances? He is, despite any protestations he may make, involved in immediate politics; and he knows how powerful a weapon he could wield were the Government he serves to come into line with the new and revolutionary attitude of ordinary people throughout the world. Had, for instance, the Prime Minister made a speech in which he appealed to all the United Nations to hold a conference, of which the British Government would be a member and at which a joint guarantee would have been made to India in regard to immediate and post-war policy, a direct and sincere propaganda blow would have been struck before even the propagandists went into action. He would incidentally have removed at one stroke much of the critical attitude in, say, the U.S.A., by involving the critics directly in the problem itself.

We have no doubt that Mr. Churchill believes that his Government's attitude to India is essentially correct. That belief no thinking person can question. We are certain that his belief in this makes him feel that any further propaganda on the matter is unnecessary. The brute fact, however, is that thinking people in many countries, including most notably the U.S.A., U.S.S.R., and China, are likely to disagree with Mr. Churchill's policy. The propagandists' dilemma therefore is obvious.

During the past year it has become more and more clear that the neglect of propaganda as a basic weapon by the British Government has led to a failure on the part of the Government to understand the immediate needs of British policy as regards the tactics and strategy of the winning of the war.

Propaganda cannot be a tassel on the end of a Governmental bell-rope. Propaganda is part and parcel of national policy or it is nothing.

Russia?

We may take another example of a more complicated nature, What propaganda can Britain do in Russia at this moment when it is clear that all Russia wants is the opening of a second front? The best propaganda would, of course, be the opening of the second front. This, for many reasons, may not be possible. But, if by the time these words appear, it has taken place, an immediate basis for topline propaganda will automatically have been created. But if not, what next? Perhaps propaganda explaining why we cannot open a second front? This immediately is negative propaganda, and can only be made positive (other than by action) by building up a picture of the marvellous preparations that we are making and the great work we are doing in other areas of conflict.

The issue here is possibly less acute than that of India, but it represents the same problem. It is a problem which the British Government must face and face soon. They must realise that propaganda is a basic war weapon. If they realise this they will also realise that propaganda does not exist in a vacuum, but, like the movements of armies, of navies and of air forces, is part of war strategy, war tactics and war policy.

All films with propagandist intention are conceived in the darkness of this national lack of policy, and brought forth, usually by Cæsarean methods, into a world of icy facts for which (despite the faint fluff of good intention on their diminutive crania, and their ability at times to make a considerable noise) they are only too ill-prepared. This is most particularly true of the documentary film,

which, because it had already explored the propaganda field in the thirties, was bound to be largely used, and is today bearing the greater part of the brunt of the Government's propablundering.

Documentary workers have had to face up to the fact that their job is not merely to be film technicians but also to think hard and sanely about national policy and the propaganda that must (or should) arise therefrom. Indeed we believe that they are doing so. Every day there is evidence of less and less complacency and more and more discontent with the present set-up as regards British film propaganda. This discontent arises very naturally. The documentary movement is a young movement. Its workers are for the time being deferred from military and industrial service. They are bound therefore to feel very acutely any situation which appears to them to suggest that their work as film makers is of only minor value. That this view is not held by official quarters is small comfort to them.

Never lost faith

What they are faced with—from their own point of view—is a situation in which good ideas are daily castrated by timidity or even delay; in which mediocre ideas have lavished on them the time and money they could never deserve; in which positive results in propaganda terms are seldom if ever visible as a result of the labour and mental energies which they put into the films which they are employed by the nation to make on behalf of the nation—and of the United Nations. That they have never lost faith in their beliefs about the vital importance of visual propaganda is a tribute to their own sticking power rather than to the enlightenment of their governmental sponsors.

It is perhaps too often forgotten that many documentary film makers have entered the field since the war began. These young men and women were not around during the formative days of documentary, and they have seen little documentary work outside the demands of Governmental sponsorship under wartime conditions. To them, as they shuttle from one Government department to another, and watch the inexorable droppings of the play-safers petrify their scripts into stalactic monuments of status-quackery, there must come moments of violent questioning. In the maze and delay of wartime film-making they may begin even to question the theories to which they are working.

This questioning can only be answered by themselves. As documentary film makers they are propagandists. As propagandists they must be sure of what they want to say and the terms in which it can most effectively be said. And as people sure of their message they must stick at nothing to put it across.

Vague and cloudy humanism alone they know not to be enough. Ideological and abstract arguments they reject. They know—or if they don't they must learn to know—the basic, active principles which alone truly activate this people's war, this world revolution, to interpret which is their duty and to carry which forward to a successful conclusion will in part be their especial privilege.

With them, in all the solemn pomposity of an editorial "we", we identify ourselves. We suggest that the whole of documentary must intensify hard-thinking about the job in hand. This involves argument as well as action; planning as well as combat.

The enormous conflict through which we are living will decide matters for or against the people in every area of the world. If it is not a people's war—if it does not become a people's war—it cannot, in any true sense, ever be won.

As propagandists, we must use the film medium not to TELL people, but to EXPRESS them. It is our job to identify ourselves with the people, and to concentrate their will into a searchlight across the world—from Pittsburg to Sydney, from Moscow to Buenos Aires, from Glasgow to Chungking.

As propagandists we must be pace-makers in seeking out the true people's leadership and in detailing crisply and dramatically every growing-point of democratic initiative wherever it may be found.

As propagandists we must project the active revolution of our own people to all the peoples of the United Nations.

And to do all this, as propagandists, we must be absolute masters of our medium.

In all this the fight is still against those who fear the inevitable consequences of true victory, those who wittingly or unwittingly build blockhouses of inertia or busy themselves with comforting trivialities in order to forget the realities which press on them from every side.

So the problems of British propaganda in India and Russia are as much the business of the documentary worker as are the problems of the coalminers, or the under-fives, or the housewives, or the women's land army. **Every subject is not merely a problem in film making, but also a problem in active propaganda and active policy.** In thinking as well as decision every documentary worker must be alert and uncompromising.

If we are making films today for our National Government it is because we know, first—that films as propaganda are a vital weapon towards a United Nations victory, and second, that if victory comes it will be through Government and leadership which is an absolute and courageous expression of the people's will.

CORRECTION

Documentary reviews in the September number included a review of **His Majesty's Jollies**. Through an error this film was accredited to the M.O.I. We apologise. **His Majesty's Jollies**, produced by Paramount News, is not an M.O.I. film. Ed.

★ For your information

IN every progressive enterprise there must be leaders and those who follow behind. As artistic and technical progress in kinematography quickens to the tempo and stimulus of war, "KINEMATOGRAPH WEEKLY" is always to be found "up-with-the-leaders", its well-informed pages radiating perception and far-sighted thinking. Kinematography's leaders themselves know this for truth and turn to "K.W." week by week for information and enlightenment.

Kinematograph WEEKLY

★ 93 LONG ACRE LONDON W.C.2

240
138
378

THE M.O.I. FILM CATALOGUE

Thoughts arising from the catalogue of films produced and acquired by the Films Division from the outbreak of war to June 30th, 1942, and published in this issue by courtesy of the M.O.I.

TWO HUNDRED AND FORTY films; two hundred and nine thousand, one hundred and eighty-two feet of cut negative—equivalent to twenty-two full length features; one hundred and thirty-eight films acquired from other sources.

The quantity is impressive. What of propaganda quality? What does it amount to? Will it improve? In what direction will it develop? In what direction ought it to develop? These are big questions, but we can at any rate assess the present position, and indicate what we believe to be the line which must be followed in the future.

In the first *six* months of 1942 the Films Division has been responsible for 82 films. In the whole of 1941 only 89 were produced. Since there is no reason to suppose a diminution of production since June 30th, it looks as if the film output of 1942—and certainly the cut-negative footage—will at least be double that of 1941. No mean quantitative achievement, considering that there has been no increase in manpower over 1941, though a number of war trainees, including several women directors, are only now getting into their stride.

So much for quantity—what of propaganda quality? Take first the 5-minute films. Out of the first thirty-two (the series started in August, 1940) most were poor and some were contemptible. Only twelve—*Ashley Green Goes to School*, *Britain at Bay*, *Miss Grant Goes to the Door*, *The Front Line*, *Britain Can Take It*, *Neighbours under Fire*, *We've Got to Get Rid of the Rats*, *The Dawn Guard*, *War and Order*, *Northern Outpost*, *The Heart of Britain*, and *Dai Jones*—deserve any mention at all. The rest had better be forgotten. Of the most recent thirty-two, up to September 28th, nineteen* reach a fair propaganda level, and none, not even the dingy *Workparty*, falls to the level of idiocy, evasion and lack of reality represented by *A Call for Arms*, *Food for Thought*, and *Mr. Borland Thinks Again*—to take three of the first thirty-two titles at random. (We must add, however, that the most recent thirty-two 5-minute films include two National Savings Committee films, *The Owner Goes Aloft* and *Down Our Street*, not produced by the Films Division, but which the Division is apparently compelled to circulate. These reach as low a level of propaganda as any films yet issued).

The non-theatrical output shows a quantitative improvement too, and several films have recently been delivered which will bring the 1942 total well over the 1940 total of 23 films (inexplicably the 1941 total amounted only to 7 films). The 1940 films were efficient but unambitious and cheap. The 1942 programme contains more ambitious productions, such as *Speed-up on Stirlings*, *The Battle of Supplies*, the telling A.F.U. production *Street Fighting*, *Spring on the Farm*, and *Night Shift*. In addition a non-theatrical film magazine, *Worker and Warfront*, designed specially for factory showing, is now in its third issue.

Instructional and training films are—rightly—on the increase, and in these the Films Division has excelled. Almost all are clear, telling and precise, and by their clarity, carry a propaganda message of more than local importance. *Fireguard*, a study of fire watching methods, has had a wide success in Canada and the U.S.A. The Ministry of Agriculture *Dig for Victory* films are a model of this type of production.

Apart from two feature length films by the Crown Film Unit which, at the time of going to press, have not been publicly shown; the vivid interview film, *Plastic Surgery*, made to accompany Sir Harold Gillies' lectures in the U.S.A.; and the solid work of the Colonial Film Unit, which is outside the scope of this article, the only other M.O.I. 1942 productions which demand attention are the "trailers". These have recently been reduced from about two minutes to about a minute and a quarter in length, and are attached to the newsreels. They are virtually pictorial slogans linked to propaganda campaigns in other media. At one time trailers were no one's baby, trivial, technically poor and lacking in punch or point. Latterly they have shown improvement.

Films acquired

Finally there are the films acquired by the Films Division, almost all circulated through the Central Film Library, and forming one of the most catholic film collections ever assembled. Here may be found *Men of Africa*, a good U.S.A selection, including *The City*, *Power and the Land*, and *A Child Went Forth*, and seven *March of Time* issues, a disappointingly short Army Film Unit list, a number of B.C.G.A. films, including *The Londoners*; the better British Council films; a good though not very up-to-date Canadian list; a good selection of films from India; some sensational blitz records taken by the Fire Brigades; a fair selection of films from the U.S.S.R., including *Soviet Schoolchild;* four representative Shell Film Unit films including *Airscrew;* and six productions of the National Savings Committee—a major blot on the whole collection. (As we go to press, we learn that the I.C.I. film, *The Harvest Shall Come*, has also been added.)

What do these films represent in propaganda achievement? On the credit side the Films Division can claim a high level of technique; an intimate and warm handling of people as people unmatched, in the best instances, by any country in the world; a high level of informational content (though there are some remarkable gaps, particularly a woeful absence of informative films about the armed forces and the tactical aspects of the war); and an increasing (though still lagging) sense of urgency.

To the debit side must be placed, besides the lack of tactical films about the Forces, first, parochialism; second, a lack of planned films for overseas use; and third and most important and most serious of all, the absence of films which portray for the benefit and inspiration of the peoples of the United Nations, the positive forward-looking fighting spirit of the peoples themselves.

First, parochialism. Too many films assume that Britain is the centre of the world and London the centre of Britain. Too many imply that civilisation itself resides in our own little blitzed cabbage patch, that British bravery is, by itself, an answer to Hitler's *geopolitik*, and that British suffering is, by itself, a moral panzer division capable of overwhelming the enemy's steel and fire. This tendency to replace direct action by self pity is dangerous to the war effort, and is maddening to our allies.

The lack of planned films for overseas is reflected in the catalogue. Since the beginning of the war till June 30th, 1942, out of 240 films, only 27 had been produced "wholly or mainly for overseas use" as against 77 5-minute films, 48 non-theatricals; and 34 instructional and training films. This does not mean, of course, that only 27 films have been sent overseas—most of the others have certainly been sent as well; but it does suggest that overseas planning has, hitherto, been subordinated to home planning, though there is now reason to suppose that the planning of overseas films is being much more seriously considered.

Parochialism and lack of overseas planning can be corrected within the Films Division itself; the lack of films on the social and moral war purpose of the peoples of the free world, the lack of films which represent, not the government speaking *to* the people, but the people speaking through the government, reflecting their own thoughts, picturing their own social organisations, supporting their own anxieties, organising their own will to win, goes far deeper than any inhibitions from which the Film Division may suffer. It is almost incredible that, out of the whole list, there appear to be no films on the Trade Unions (the largest collective body of civilians in the country), no films on the Works Committees or Shop Stewards (a fundamentally important and new factor in industry), and no films on the Co-operative movement (the largest manufacturing and retailing movement in the world).

Yet it is clear that such films could contribute enormously to the war-effort, inspiring and welding together the people of Britain, and contributing significantly to our reputation overseas.

Citizen Organisations

There is an almost complete absence, in fact, of films about the great and independent citizen organisations which are playing such a huge part in the war, for the films on such "safe" organisations as the W.V.S. are no answer. (Incidentally, *Youth Takes a Hand*, on the Youth Service Corps, priggish and patronising, bears unhealthy symptoms of the political outlook for which the recent Conservative report on post-war education was rightly castigated).

Why is a film propaganda drive of growing intensity castrated by the absence of such films?

(*Continued on page* 139)

* *Land Girl*, *A Tale of Two Cities*, *Mobile Engineers*, *Diary of a Polish Airman*, *Builders*, *Filling the Gap*, *The Middle East*, *Balloon Site 568*, *Free French Navy*, the crude but dynamic *Five Men of Velish*, *Partners in Crime*, *New Towns for Old*, *Troopship*, *Dockers*, *Free House*, *21 Miles*, *Chiang Kai Chek in India*, *A New Fire Bomb*, *The Nose Has It*.

CATALOGUE OF FILMS, MADE AND ACQUIRED BY THE MINISTRY OF INFORMATION, FROM THE OUTBREAK OF WAR TILL JUNE 30th, 1942.

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NOTES AND ABBREVIATIONS

Film titles in brackets are alternative titles of films listed elsewhere in the catalogue.
Names of producers and directors in brackets do not appear on credit titles.

5-M: Five-minute film.
T.: Mainly for theatrical release.
N.T.: Mainly for non-theatrical release.
I.: Instructional
C.F.L.: Listed in Central Film Library
W: Withdrawn.
R: Reviewed in D.N.L.
O: Sent overseas.
OO: Mainly for overseas use.
OOO: Wholly for overseas use.

1. THEATRICAL AND NON-THEATRICAL RELEASES

TITLE	ABBREVIATIONS	PROD. UNIT	PRODUCER	DIRECTOR	RELEASE DATES T	RELEASE DATES NT	LENGTH	NOTES
A.B.C.D. of Health	CFL I O	Spectator	(M. Hankinson)	J. Ellitt	—	6/42	792	
Ack-Ack	CFL 5-M O	Shell	E. Anstey	P. Baylis	4/41	6/41	790	R. Vol. II, p. 67
Adeste Fideles	OOO	Strand	B. Wright	R. Keene and R. Bond	—	—	1,200	Delivered c. 5/41. Despatched overseas c. 12/41. R. Vol. II, p. 68
Action (Air Communiqué)	CFL NT	Technique	J. Carr & S. Box	Muriel Baker	—	3/42	788	
Air Operations	See "Story of an Air Communiqué, The"							
Airwoman	CFL NT	Crown	(I. Dalrymple)	(H. Watt)	—	2/42	1,875	An arrangement of **Target for Tonight** for N.T. distribution
Alert in the East	CFL 5-M O	G.B. Screen Serv.	—	F. Searle	6/41	8/41	761	R. Vol. II, p. 149
All about Carrots	CFL NT O W	Movietone	G. Sanger	—	—	9/41	917	Newsreel compilation. First despatched overseas 4/41
All Hands	CFL I	Brit. Found. Pict.	—	R. Haines	—	9/41	805	
All Those in Favour	CFL T O	Ealing	M. Balcon	J. P. Carstairs	4/40	9/40	1,032	Home T. distribution by M.G.M.
America Moves Up	CFL OO	Paul Rotha Prod.	Paul Rotha	D. Alexander	—	1/42	2,053	With Arthur Mann. R. Vol. III, p. 4
Any Old Iron	OOO	Crown	—	R. Elton	—	—	1,173	First despatched overseas 6/42
	5-M	Merton Park	—	—	1/41	—	510	Compiled from Library material. Longer N.T. version titled **Feed the Furnaces**. Non-T. distribution 9/40
Arms from Scrap	CFL 5-M O	Movietone	—	—	2/42	3/42	800	Part Newsreel compilation
Ashley Green Goes to School	CFL 5-M O	Strand	A. Shaw	J. Eldridge	10/40	1/41	647	Assoc. Producer: A. Elton. Longer N.T. version titled **Village School** (1,000 ft.) R. Vol. I, x, p. 8
A-Tish-oo!	5-M	Verity	Jay Lewis	(Jay Lewis and M. Munden)	2/41	—	558	R. Vol. II, p. 89
Atlantic Charter	CFL NT O	Crown	—	—	—	10/42	1,779	Compiled from newsreel material
Balloon Site 568	CFL 5-M O	Strand	A. Shaw	I. Moffat	4/42	9/42	789	R. Vol. III, p. 100
Bampton Shows the Way	CFL NT	Realist	P. Rotha	B. Peake	—	3/41	564	
Battle of the Books	CFL 5-M O	Paul Rotha Prod.	P. Rotha	J. Chambers	10/41	1/42	681	R. Vol. II, p. 207
Behind the Guns	CFL T O	Merton Park	C. Musk	M. Tully	7/40	9/40	1,881	Home T. distribution by Newsreel Association. R. Vol. I, viii; p. 12
Big City, The	CFL NT O	Strand	A. Shaw	R. Bond	—	10/40	1,160	R. Vol. I, viii, p. 12
Birth of a Tank	CFL NT O	Spectator	(M. Hankinson)	G. Gunn	—	6/42	1,111	
Blood Transfusion	CFL OO	Paul Rotha Prod.	P. Rotha	H. Neiter	—	2/42	3,401	With diagrams by the Isotype Institute. For medical audiences only. A popular N.T. version (1,766 ft.) is also available.
Britain at Bay	CFL 5-M O	Crown	—	—	8/40	10/40	650	Compiled from library material. Commentary by J. B. Priestley. Identical overseas version titled **Britain on Guard**
Britain Can Take It	CFL 5-M O W	Crown	(H. Watt)	—	10/40	12/40	785	Commentary by Q. Reynolds. A slightly longer overseas version titled **London Can Take It**. R. Vol. I, xi, p. 14
Britain's Youth	CFL NT O	Strand	(A. Shaw)	(J. Ellitt)	—	10/40	1,120	Commentary by C. B. Fry. R. Vol. I, ix, p. 13
British Power	OOO	Universal	—	—	—	—	905	Newsreel compilation. First despatched overseas 5/40
Building for Victory	CFL OO	Pathé	—	—	—	2/42	965	Newsreel compilation
Builders	CFL 5-M O	Crown	(I. Dalrymple)	P. Jackson	3/42	5/42	731	Introduced by John Hilton. R. Vol. III, p. 54
Call for Arms, A	5-M O	D. & P.	B. D. Hurst	B. D. Hurst	7/40	—	721	With Jean Gillie, Rene Ray and others
Cally House (Carrier Pigeons)	CFL NT O	Scottish Films	—	S. Russell	—	7/42	951	
Casserole Cooking	See "Winged Messengers"							
Chacun Son Dieu	CFL I W	Verity	Jay Lewis	—	—	12/40	600	R. Vol. I, xii, p. 7
	OOO	Strand	—	A. Keene	—	—	1,138	Mainly library compilation. French and Arabic versions only. Assoc. Prod.: Basil Wright. First despatched overseas 4/42
Channel Incident	5-M O	D. & P.	A. Asquith	A. Asquith	9/40	—	859	With Peggy Ashcroft, Gordon Harker & others
Christmas Under Fire	5-M O	Crown	(H. Watt)	(C. Hasse)	1/41	—	982	R. Vol. II, p. 29
Citizen's Advice Bureau (Citizens' Army)	CFL 5-M O	G.B. Screen Serv.	L. Arliss	F. Searle	6/41	8/41	780	
Coal Front	See "Home Guard"							
Coastal Defence	CFL NT O	G.B.I.	B. Woolfe	F. Searle	—	12/40	965	R. Vol. II, p. 9
Corvettes	CFL NT O	Movietone News	—	—	—	10/40	970	Newsreel compilation. R. Vol. I, x, p. 9
Country Women, The	CFL 5-M O	Spectator	—	I. Scott	9/41	1/42	699	
Crust and Crumbs	CFL NT O	Seven League	—	J. Page	—	1/42	1,249	Assoc. Prod.: Paul Rotha. R. Vol. III, p. 55
Cultivation	CFL I	A. & D.	—	A. Bryce	—	10/41	530	With Hay Petrie and others
	CFL I O	Realist	(F. Sainsbury)	Margaret Thomson	—	1/42	1,094	Assoc. Prod.: Edgar Anstey
Dai Jones	CFL 5-M O	Verity	Jay Lewis	D. Birt	3/41	5/41	677	R. Vol. II, p. 67
Dangerous Consent	CFL T O	Ealing	M. Balcon	J. P. Carstairs	5/40	9/40	1,028	Home T. dist. by M.G.M. R. Vol. I, v, p. 17
Dangers in the Dark	CFL 5-M O	Public Relationship	—	R. Massingham and G. Wallace	10/41	1/42	582	R. Vol. II, p. 207
Dawn Guard, The	CFL 5-M O	Charter Films	J. Boulting	R. Boulting	1/41	3/41	593	With Percy Walsh and Bernard Miles. R. Vol. II, p. 28
Decontamination of Streets	CFL I	Verity	S. Box & J. Carr	Louise Birt	—	8/42	1,489	
Defeat Diphtheria	CFL I O	Paul Rotha Prod.	P. Rotha	B. Peake	—	6/41	1,024	R. Vol. II, p. 107
Dig for Victory	CFL 5-M O	Spectator	(M. Hankinson)	—	10/41	1/42	563	Partly compiled from **How to Dig and Cultivation**. Assoc. Prod.: E. Anstey
Dinner at School	CFL NT O	Seven League	—	H. Nieter	—	6/42	890	
Ditching	CFL I O	Realist	(F. Sainsbury)	Margaret Thomson	—	5/42	926	Assoc. Prod.: E. Anstey
Do it Now (Drums of the Desert)	T O	G.P.O.	—	—	9/39	—	995	Home T. dist. by Newsreel Assoc.
	See "Italy Beware"							
Eating Out with Tommy Trinder	5-M O	Strand	D. Taylor	D. Dickinson	5/41	—	602	With Tommy Trinder, Jean Colin and others R. Vol. II, p. 107
Emergency Cooking Stove	CFL I O	Films of Gt. Brit.	—	A. Buchanan	—	10/41	790	Newsreel compilation. First despatched overseas 7/41
Empire Marches, An	OOO	Universal	—	—	—	—	975	
Empire's New Armies (Feed the Furnaces)	CFL OO	Pathe	—	—	—	1/42	962	Newsreel compilation
	See "Any Old Iron"							
Ferry Pilot	CFL T O	Crown	I. Dalrymple	P. Jackson	2/41	5/42	2,779	Home T. dist. by A.B.F.D. R. Vol. III, p. 37

TITLE	ABBREVIATIONS	PROD. UNIT	PRODUCER	DIRECTOR	RELEASE DATES T	RELEASE DATES NT	LENGTH	NOTES
Few Ounces a Day, A	CFL 5-M O	Paul Rotha Prod.	—	—	10/41	1/42	565	Designed by the Isotype Inst. R. Vol. II, p. 207
Fighter Pilot	CFL 5-M O	Movietone News	G. Sanger	—	12/40	2/41	701	
Fighting Allies	OO	Movietone	—	Louise Birt	—	1/42	810	
Fighting Fields	CFL NT O	G.B.I.	Mary Field	S. Russell	—	4/41	1,065	Produced in association with Scottish Films Ltd.
Filling the Gap	5-M O	Realist	—	—	4/42	6/42	483	A Hallas-Batchelor cartoon. R. Vol. III, p. 55
Fire Guard	CFL NT OW	Shell	E. Anstey	G. Bell	—	2/42	2,256	R. Vol. III, p. 21
First Days, The	T O W	G.P.O.	A. Cavalcanti	—	11/39	—	2,135	Home T. dist. by A.B.P.C. R. Vol. I, i, p. 6
Fitness for Service	CFL NT	G.B.I.	—	J. Warren	—	1/41	776	
Five and Under	OOO	Paul Rotha Prod.	P. Rotha	D. Alexander	—	—	1,472	Delivered c. 6/41. First despatched overseas 10/41
Food for Thought	5-M	Ealing	J. Croydon	A. Brunel	7/40	—	510	With Mabel Constanduros, Muriel George and others
For Children Only	CFL I O	Strand	—	J. Eldridge	—	3/42	662	R. Vol. III, p. 55
Food from the Empire	CFL NT W	Merton Park	—	T.R. Thumwood	—	10/40	892	R. Vol. I, x, p. 9
Free French Navy	CFL 5-M O	Spectator	M. Hankinson	R. Carruthers	5/42	9/42	786	
From the Four Corners	CFL T O	D. & P.	—	A. Havelock-Allen	6/41	9/41	1,406	With Leslie Howard. Home T. Dist. by M.G.M. First despatched overseas 4/41
From the Seven Seas	OOO	G.B.I.	—	L. Schauder	—	—	993	First despatched overseas 11/40
Front Line, The	CFL 5-M O	G.P.O.	—	(H. Watt)	10/40	12/40	567	
Furnaces of Industry	CFL T O	Merton Park	—	C. Musk	11/40	2/41	1,067	Home T. distribution by United Artists
Germany Calling	CFL T O	Spectator	—	—	12/41	1/42	220	Released through the newsreels. Devised and edited by C. Ridley
Goofer Trouble	5-M O	D. & P.	—	M. Elvey	12/40	—	671	
Go to Blazes	CFL 5-M W	Ealing Studios	—	W. Forde	5/42	9/42	847	With Will Hay. R. Vol. III, p. 70
Health in War	CFL NT O	G.P.O.	(H. Watt)	P. Jackson	—	11/40	1,195	R. Vol. I, xii, p. 9
Heart of Britain, The	CFL 5-M O	Crown	—	—	2/41	4/41	921	American version titled "This is England". R. Vol. II, p. 48
Heavier than Air	OOO	G.B.S.S.	E. Dane	F. Searle	—	—	763	First despatched overseas 9/42
Hedging	CFL I O	Realist	(F. Sainsbury)	Marg. Thomson	—	5/42	830	Assoc. Producer: E. Anstey
Her Father's Daughter	CFL 5-M O W	Butcher's Film Service	—	D. Dickinson	12/40	2/41	918	With Jennifer Gray, Viola Lyel and others
Herrings	CFL I	Verity	—	Jay Lewis	—	12/40	600	R. Vol. I, xii, p. 7
He Went to the Cupboard	CFL I	Films of G.B.	—	A. Buchanan	—	1/42	768	With Joan Sterndale-Bennett & Hay Petrie
H.M. Minelayer	CFL 5-M O	Verity	S. Box & J. Carr	H. Cass	9/41	1/42	736	R. Vol. II, p. 191
H.M. Navies Go to Sea	CFL OO	Movietone	—	—	—	1/42	979	Newsreel compilation.
Home Guard	CFL 5-M O	Strand	D. Taylor	D. Taylor & I. Moffat	5/41	7/41	728	With Bernard Miles. Substantially modified & lengthened NT version titled "Citizen's Army" (940 ft.) R. Vol. II, p. 107
Hospital Nurse	CFL 5-M O	G.B.S.S.	—	F. Searle	11/41	2/42	713	
Hot on the Spot	CFL I	Films of G.B.	—	A. Buchanan	—	1/42	902	
How to Dig	CFL I O	Selwyn	—	J. Ellitt	—	10/41	1,000	Assoc. Prod.: E. Anstey. R. Vol. II, p. 191
How to Thatch	CFL I O	Strand	—	R. Bond	—	1/42	1,033	Assoc. Prod.: Edgar Anstey
India's Navy Grows	OOO	Movietone News	—	—	—	—	594	Newsreel compilation. First despatched overseas 2/41
Into the Blue	CFL NT O	G.B.I.	—	—	1/41	9/40	950	Home T dist. by Warners
Italy Beware	T O W	Paramount	G. T. Cummins	—	5/40	—	1,267	Newsreel compilation. Home T dist. by Anglo-American. Identical overseas version titled "Drums of the Desert". R. Vol. I, vii, p. 7
Jane Brown Changes her Job	CFL NT O	Verity	S. Box & J. Carr	H. Cooper	—	1/42	791	
Job to be Done, A	CFL NT O W	Shell	A. Elton	D. Alexander	—	10/40	898	Assoc. Prod.: A. Elton. R. Vol. I, x, p. 8
Keeping Rabbits for Extra Meat	CFL I	Strand	—	R. Bond	—	2/42	849	Assoc. Prod.: Edgar Anstey. R. Vol. III, p. 37
Kill that Rat!	CFL O I	Merton Park	—	T. Bishop	—	6/41	842	Assoc. Prod.: E. Anstey. R. Vol. II, p. 107
King's Men, The	CFL NT O	Movietone News	—	—	—	9/40	779	Newsreel compilation
Knights of St. John	CFL 5-M O	Strand	D. Taylor	J. Lewis	2/42	4/42	644	
Lady be Kind	5-M	British National	(J. Corfield)	R. Ackland	7/41	—	711	With Muriel George. R. Vol. II, p. 147
Land Girl	CFL 5-M O	P. Rotha Prod.	D. Alexander	J. Page	2/42	5/42	747	R. Vol. III, p. 21
Letter from Home	OOO	20th Century Fox	(E. Black)	C. Reed	—	—	1,492	With Celia Johnson. First despatched overseas
Listen to Britain	CFL T O	Crown	I. Dalrymple	H. Jennings	4/42	4/42	1,685	Home T release by British Lion [6/41
Living with Strangers	CFL NT O	Realist	J. Taylor	F. Sainsbury	—	7/41	1,109	Assoc. Prod.: B. Wright. R. Vol. II, p. 149
London Autumn, 1941	OOO	Films of G.B.	—	—	—	—	890	Commentary by Sir Gilbert Scott. First despatched overseas 11/41
(London Can Take It)	See "Britain Can Take It"							
London Scrapbook	OOO	Spectator	(B. Wright)	D. de Marney & E. Cekalski	—	—	1,024	With Bessie Love and Basil Radford. First despatched overseas 4/42. R. Vol. III, p. 70
Making a Compost Heap	CFL I	Realist	(F. Sainsbury)	Marg. Thomson	—	3/42	392	Assoc. Prod.: E. Anstey
Men of the Lightship	CFL T O	G.P.O.	Cavalcanti	D. Macdonald	8/40	10/40	2,272	Home T dist. by A.B.F.D. R. Vol. I, ix, p. 12
Men of Tomorrow	CFL NT O	Technique	S. Box & J. Carr	A. Travers	—	1/42	898	
Merchant Seamen	CFL T O	Crown	—	J. B. Holmes	6/41	9/41	2,179	Home T dist. by G.F.D. R. Vol. II, p. 88
Middle East, The	CFL 5-M O	Shell	E. Anstey	G. Tharpe	4/42	10/42	650	Animated maps by Francis Rodker. R. Vol. III, p. 70
Miss Grant Goes to the Door	CFL 5-M O W	D. & P.	B. D. Hurst	B. D. Hurst	8/40	10/40	680	
(Miss Knowall)	—	See "The Scaremongers"						
Mr. Borland Thinks Again	5-M	British Films	P. Rotha	P. Rotha	9/40	—	700	With Herbert Lomas, Emlyn Williams, Beatrix Lehmann and others
Mr. Proudfoot Shows a Light	CFL 5-M O	20th Century Fox	(E. Black)	H. Mason	3/41	5/41	693	
Mobile Engineers	CFL 5-M O	Strand	D. Taylor	M. Gordon	3/42	5/42	685	R. Vol. III, p. 71
More Eggs from Your Hens	CFL I	Merton Park	—	J. Rogers	—	1/42	973	Assoc. Prod.: Edgar Anstey. R. Vol. III, p. 21
Mother and Child	CFL NT O	Realist	—	F. Sainsbury	—	11/40	944	With Barbara Mullen. Assoc. Prod.: Basil Wright. R. Vol. I, x, p. 9
Musical Poster No. 1	T O	—	L. Lye	—	7/40	—	225	Technicolor Abstract. Home T. Dist. by Newsreel Association
Naval Operations	CFL 5-M O	Shell	E. Anstey	G. Tharpe	12/41	3/42	799	Library compilation with diagrams by Francis Rodker. R. Vol. III, p. 6
Neighbours Under Fire	CFL 5-M O	Strand	—	R. Bond	12/40	2/41	662	R. Vol. I, xii, p. 7. Assoc. Producer: Basil Wright
New Acres	CFL 5-M O	Shell	E. Anstey	N. Baxter	8/41	11/41	748	With Herbert Lomas & others. R. Vol. II, p. 167
New Bread, The	CFL I	Merton Park	—	—	—	8/41	600	Compiled from library material. Re-edited and issued as a NT trailer, 4/42
New Britain, The	CFL NT O W	Strand	A. Shaw	R. Keene	—	10/40	1,000	R. Vol. I, viii, p. 13. Commentary by Graham Greene
Newspaper Train	CFL 5-M O	Realist	—	L. Lye	1/42	4/42	542	R. Vol. III, p. 37
New Towns for Old	5-M O	Strand	A. Shaw	J. Eldridge	7/42	11/42	595	R. Vol. III, p. 90
Night Shift	CFL NT O	P. Rotha Prod.	P. Rotha	J. Chambers	—	5/42	1,312	
Night Watch	CFL 5-M O W	Strand	D. Taylor	D. Taylor	7/41	9/41	694	Assoc. Prod.: R. Bond. With Anne Firth, Cyril Chamberlain and others. R. Vol. II, p. 128
No Accidents	CFL I O	Scottish Films	—	S. Russell	—	7/42	876	
Now You're Talking	CFL T O	Ealing	M. Balcon	J. P. Carstairs	5/40	9/40	1,100	With Sebastian Shaw, Dorothy Hyson & others. Home T dist. by M.G.M. R. Vol. I, v, p. 17
Nurse!	CFL NT O	Pathé	—	—	—	9/40	874	R. Vol. I, x, p. 8
(Nursery of the Navy)		See "Sea Cadets"						
Oatmeal Porridge	CFL I	Verity	—	Jay Lewis	—	12/40	600	R. Vol. I, xii, p. 7
100,000,000 Women	CFL 5-M O	Soviet Film Agency	—	—	2/42	4/42	848	Library compilation
Ordinary People	OOO	Crown	—	J. B. Holmes	—	—	2,447	First despatched overseas 5/41
Our School	CFL NT O	Realist	P. Rotha	D. Alexander	—	3/41	1,562	R. Vol. II, p. 247
Out and About	CFL	G.B.I.	—	S. Irving	—	1/42	805	
Paratroops	CFL OO	Celluloid Despatch	—	—	—	9/42	878	Newsreel compilation. Edited by Sylvia Cummins.
Partners in Crime	CFL 5-M O	Gainsborough	—	Launder & Gilliat	6/42	9/42	792	
Pilot is Safe, The	CFL 5-M O	Crown	(I. Dalrymple)	J. Lee	9/41	1/42	792	R. Vol. II, p. 191
Post 23	CFL NT O	Strand	—	R. Bond	—	1/42	926	R. Vol. II, p. 209

TITLE	ABBREVIATIONS	PROD. UNIT	PRODUCER	DIRECTOR	RELEASE DATES T	NT	LENGTH	NOTES
Potatoes	CFL I	Verity	—	Jay Lewis	—	12/40	600	R. Vol. I, xii, p. 7
Plastic Surgery in Wartime	CFL OOO	Realist	J. Taylor	F. Sainsbury	—	—	2,328 & 330	Commentary by Sir Harold Gillies. In Technicolor. A short addition (330ft.) is titled "Plastic Surgery." First despatched overseas 10/41
Queen's Messengers	CFL 5-M O	Strand	—	Jay Lewis	7/41	9/41	606	Assoc. Prod.: Basil Wright. R. Vol. II, p. 129
R.A.F. in Action	CFL OO	Movietone News	—	—	—	1/42	937	Newsreel compilation
Raising Sailors	CFL NT O	Pathé	F. Watts	A. Curtis	1/41	9/40	1,100	Newsreel compilation. Home T. dist. by Butchers
Raising Soldiers	CFL NT O	Movietone News	—	—	2/40	9/40	910	Newsreel comp. Home T dist. by A.B.F.D.
Rat Destruction	CFL I	Paul Rotha Prod.	—	Budge Cooper	—	8/42	898	Assoc. Prod.: B. Peake
Raw Materials	CFL NT O W	G.B.I. Prod.	—	Mary Field	—	12/40	1,037	
Religion and the People	CFL NT O W	British Films	—	A. Buchanan	—	10/40	1,372	Assoc. Prod.: A. Elton. R. Vol. I, x, p. 8
Ring of Steel	OOO	Paramount	G. Cummins	—	—	—	1,202	First despatched overseas 5/40. R. Vol. I, vi, p. 8
Royal Observer Corps	CFL 5-M O	Spectator	(M. Hankinson)	G. Gunn	12/41	3/42	666	
Rush Hour	CFL 5-M O	20th Century Fox	(E. Black)	A. Asquith	1/42	4/42	554	
Salvage with a Smile	CFL 5-M O	Ealing	(M. Balcon)	A. Brunel	8/40	10/40	608	
Scaremongers, The	5-M	D. & P.	—	Graham Cutts	9/40	—	673	Originally titled "Miss Knowall"
Scotland Speaks	CFL T O	Strand	A. Shaw	J. Elliott	4/41	9/41	1,897	Home T. dist. by A.B.F.D.
Sea Cadets	CFL 5-M O	Strand	—	Jay Lewis	7/41	9/41	715	Some overseas versions titled "Nursery of the [Navy" R. Vol. II, p. 149
Sea Fort	CFL 5-M O	Ealing	—	I. Dalrymple	8/40	10/40	620	
Shipbuilders	CFL NT O	G.B.I.	—	L. Schauder	11/40	1/41	973	Home T dist. by G.F.D.
Shunter Black's Night Off	CFL 5-M O	Verity	S. Box & J. Carr	M. Munden	8/41	1/42	565	R. Vol. II, p. 167
Silage	CFL I O	British Films	—	A. Buchanan	—	10/40	1,109	R. Vol. I, x, p. 8
Simple Soups	CFL I	Brit. Found. Pict.	—	R. Haines	—	10/41	852	
Sowing and Planting	CFL I O	Selwyn	C. Radley	J. Elliott	—	11/41	1,100	Assoc. Prod.: E. Anstey. R. Vol. III, p. 6
(Speed-up and Welfare)	See "Wartime Factory"							
(Spring Offensive)	See "Unrecorded Victory"							
Squadron 992	T O	G.P.O.	Cavalcanti	H. Watt	6/40	—	2,028	Home T dist. by Columbia. R. Vol. I, v, p. 6
Start a Land Club	CFL 5-M	Films of G.B.	—	A. Buchanan	7/42	10/42	681	Assoc. Prod.: E. Anstey. R. Vol. III, p. 100
Steaming	CFL I	Verity	—	Jay Lewis	—	12/40	600	R. Vol. I, xii, p. 7
Storing Vegetables Indoors	CFL I O	Realist	(F. Sainsbury)	Marg. Thomson	—	3/42	1,138	Assoc. Prod.: E. Anstey. R. Vol. III, p. 71
Storing Vegetables Outdoors	CFL I O	Realist	(F. Sainsbury)	Marg. Thomson	—	3/42	785	
Story of an Air Communiqué, The	5-M O	Crown	(H. Watt)	(R. Elton)	11/41	—	538	R. Vol. I, xii, p. 7
Sword of the Spirit, The	OOO	Verity	J. Carr & S. Box	H. Cass	—	—	1,384	Commentary written and spoken by Robert Speight. First despatched overseas 8/42
Tale of Two Cities	CFL 5-M O	Crown	—	—	2/42	3/42	688	Commentary by Colin Wills. Compiled by John Monck from library material
Target for Tonight	T O	Crown	(I. Dalrymple)	H. Watt	8/41	—	4,473	Home T distribution by A.B.F.D. See also Air Operations. R. Vol. II, p. 147
Team, The	CFL 5-M	A.B.P.C.	—	L.Arliss&N.Lee	8/41	11/42	520	With George Allison. R. Vol. II, p. 167
Telefootlers, The	5-M	Verity	—	(J. Carstairs)	2/41	—	609	With Barbara Everest, Muriel George and others
They Also Serve	CFL NT O	Realist	—	Ruby Grierson	—	12/40	907	R. Vol. II, p. 47
They Keep the Wheels Turning	CFL NT	G.B.S.S.	—	F. Searle	—	9/42	760	R. Vol. III, p. 113
They Met in London	CFL OO	Paul Rotha Prod.	—	—	—	1/42	1,047	Produced in association with British Paramount News. R. Vol. III, p. 6
They Speak for Themselves	CFL NT	Seven League	P. Rotha	H. Nieter	—	7/42	691	Dialogue direction by Miles Malleson. R. Vol. III, p. 113
(This is England)	See "Heart of Britain"							
Tomorrow is Theirs	CFL NT O	Strand	D. Taylor	J. Carr	—	12/40	910	Assoc. Prod.: A. Elton
Transfer of Skill	CFL NT O	Shell	A. Elton	G. Bell	—	12/40	931	Assoc. Prod.: A. Elton. R. Vol. I, xi, p. 15
Two Cooks and a Cabbage	CFL I	A. & D.	—	A. Bryce	—	10/41	549	R. Vol. II, p. 168
Undersea Patrol	T O	Paramount	—	—	2/40	—	567	Home T distribution by Paramount
Unrecorded Victory	CFL T O	G.P.O.	A. Cavalcanti	H. Jennings	1/41	10/40	1,855	Home T distribution by M.G.M. Identical NT. version titled Spring Offensive. R. Vol. I, xii, p. 7
Venture Adventure	CFL 5-M O	Crown	I. Dalrymple	G. Hasse	11/41	2/42	679	R. Vol. II, p. 207
Victory over Darkness	CFL 5-M O	Realist	—	—	3/42	5/42	523	Based on a film of the same name prepared for St. Dunstan's
(Village School)	See "Ashley Green Goes to School"							
Visit from Canada, A	CFL 5-M O	Realist	—	(J. Taylor)	5/41	7/41	600	Rushes also sent to Canada. R. Vol. II, p. 107
Voice of the Guns, The	T O	Pathé	—	—	6/40	—	976	Home T dist. by Anglo-American. R. Vol. I, vii, p. 7
War and Order	CFL 5-M O	G.P.O.	(H. Watt)	C. Hasse	1/41	10/40	626	NT version: 1,087 ft. R. Vol. II, p. 9
War in the East	CFL 5-M O W	Shell	(E. Anstey)	(N. Baxter)	12/41	3/42	635	Animated maps by F. Rodker. With J. Horrabin R. Vol. III, p. 5
Wartime Factory	CFL NT O	Strand	A. Shaw	E. Anstey	—	10/40	980	Assoc. Prod.: A. Elton. Original title "Speed Up and Welfare". R. Vol. I, xi, p. 14
Wavell's 30,000	T O	Crown	(I. Dalrymple)	J. Monck	3/42	—	4,309	Largely compiled from A.F.U. and newsreel material. Home T release by M.G.M. R. Vol. III, p. 37
Way to Plough, A	CFL I O	Verity	S. Box & J. Carr	C. Hornby	—	12/41	1,431	Assoc. Prod.: Edgar Anstey. R. Vol. III, p. 54
Welfare of the Workers	CFL NT O	G.P.O.	(H. Watt)	P. Jackson	—	11/40	827	R. Vol. I, xii, p. 14
Westward Ho!	5-M	D. & P.	—	D. Dickinson	7/40	—	827	
We've Got to Get Rid of the Rats	CFL 5-M	Strand	D. Taylor	J. Carr	12/40	2/41	630	Assoc. Prod.: A. Elton. With Bill Dalton. R. Vol. II, p. 9
We Won't Forget	OOO	Realist	J. Taylor	F. Sainsbury	—	—	1,122	Assoc. Prod.: B. Wright. First despatched overseas 5/41
When the Pie was Opened	CFL I	Realist	—	L. Lye	—	10/41	737	R. Vol. II, p. 147
White Battlefront	CFL NT O	Seven League	—	H. Nieter	—	10/40	926	Assoc. Prod.: Basil Wright. R. Vol. I, x, p. 8
Winged Messengers	5-M O W	G.B.I.	—	Mary Field	6/41	9/41	692	Longer NT version titled "Carrier Pigeons" (1,068 ft.) R. Vol. II, p. 128
Winter on the Farm	CFL NT O	Green Park	—	R. Keene	—	9/42	1,347	Assoc. Prod.: Edgar Anstey. R. Vol. III, p. 90
Women at War	OOO	Verity	—	—	—	—	901	Newsreel compilation. With W. Winant. Commentary by Mary Welch. First despatched overseas 9/4
Words for Battle	CFL 5-M O	Crown	(I. Dalrymple)	—	4/41	6/41	707	Commentary by Laurence Olivier. Library compilation. R. Vol. II, p. 89
W.R.N.S.	CFL 5-M O	Strand	D. Taylor	I. Moffat	11/41	2/42	746	R. Vol. II, p. 209
W.V.S.	CFL NT O	Verity	S. Box & J. Carr	Louise Birt	—	2/42	2,034	A slightly shorter British version omitting scenes of Mary Welch and Lady Reading has been prepared. R. Vol. III, p. 4
Worker and Warfront (1)	CFL NT O	—	—	—	—	5/42	1,075	A magazine comprising items shot by various units and edited by Paul Rotha Pds.
Work Party	5-M	Realist	(J. Taylor)	L. Lye	6/42	—	650	R. Vol. III, p. 95
Yesterday is Over Your Shoulder	CFL 5-M O W	D. & P.	T. Dickinson	T. Dickinson	9/40	11/40	764	
You're Telling Me	CFL 5-M O	Paul Rotha Prod.	P. Rotha	B. Peake	3/41	5/41	566	R. Vol. II, p. 68
Youth Takes a Hand	CFL NT O	Films of G.B.	—	A. Buchanan	—	1/42	1,125	

DOCUMENTARY NEWS LETTER stands for the use of film as a medium of propaganda and instruction in the interests of the people of Great Britain and the Empire and in the interests of common people all over the world.

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2. NEWSREEL TRAILERS

Till December, 1941, Trailers were about 200 ft. in length; since that date they have been 125 ft. in length.

TITLE OR THEME	PROD. UNIT	DEPT. CONCERNED	RELEASE DATE	NOTES
What To Do in an Air Raid	—	Home Security	5/40	A separate version made by each newsreel company
Incendiary Bomb	Universal	Home Security	6/40	
Local Defence Volunteers	Movietone	War Office	8/40	
Anderson Shelter (1)	Pathé	Home Security	9/40	
Gas Masks	G.B. News	Home Security	9/40	
Your Home as an Air Raid Shelter	Universal	Home Security	10/40	
Post Early	Pathé	G.P.O.	12/40	
Anderson Shelter (2)	Universal	Home Security	12/40	
Morning Blackout	G.B. News	Home Security	1/41	
Economical Use of Coal	Movietone	Mines	2/41	Regional distribution only
Recruits for Munitions	A. Buchanan	Labour	3/41	Re-issued 6/41
Stop that Fire	Crown	Home Security	3/41	Also issued non-theatrically
Carry Your Gasmask	Universal	Home Security	5/41	
Diphtheria	G.B. News	Health	5/41	
Paper Saving	Universal	Supply	7/41	
Help for the Homeless	G.B. News	Health and Home Security	8/41	
Shelter at Home	Movietone	Home Security	8/41	
Empty Houses	Pathé	Home Security	9/41	
Address Clearly	Universal	G.P.O.	9/41	
Fuel Economy (Heating)	Films of G.B.	Mines	12/41	
Post Early	Pub. Pics.	G.P.O.	12/41	
Food Advice Centre	Verity	Food	12/41	
Swinnerton	Pub. Pics.	Supply	12/41	Regional distribution only
Sneezing	Strand	Health	1/42	With Cyril Fletcher
Fuel Economy (Cooking)	Films of G.B.	Mines	1/42	
A.T.S.	N.S.S.	Labour	1/42	Regional distribution only
Milk	Pub. Pics.	Food	1/42	
Fuel Economy (Hot Water)	Films of G.B.	Mines	2/42	
Paper Salvage	Films of G.B.	Supply	3/42	
Rats	Strand	Food	3/42	
Metal Salvage	Films of G.B.	Supply	5/42	
Rubber Salvage	Films of G.B.	Supply	6/42	With Basil Radford

3. COLONIAL FILM UNIT PRODUCTIONS

This list does not include nine films acquired, after the outbreak of war, from the British Council, the Imperial Institute and Messrs. Kodak Ltd. These films—some of which were re-edited—included not only Empire subjects, but "Killing the Killer" (a fight between a mongoose and a cobra to symbolise Churchill and Hitler) and a Chaplin film.

TITLE	LENGTH	DATE OF DESPATCH OVERSEAS	NOTES
Children of the Empire	860	3/40	Re-edited from a film in the Imperial Institute
Empire at Work, The	2,200	3/40	Compiled chiefly from library material by British Films Ltd.
Heritage of Defence	920	3/40	Re-edited from a film in the Kodak Library
British Army, The	2,062	11/40	
Mr. English at Home	2,630	11/40	
Story of Cotton, The	1,150	11/40	
Royal Air Force, The	1,040	12/40	
R.A.F. Commentary	1,057	12/40	
Guns in the Desert	476	1/41	Re-edited version of "Italy Beware"
Progress in the Colonies	1,030	4/41	
English and African Life	636	5/41	
African in London, An	1,125	7/41	
This is a Searchlight	495	11/41	
This is a Special Constable	815	11/41	
This is a Barrage Balloon	672	11/41	
This is an Anti-Aircraft Gun	600	11/41	
These are Paratroops	1,000	12/41	War Office material
This is an A.R.P. Warden	987	12/41	
Our Indian Soldiers	525	2/42	Material from "A Day with the Indian Army"
Self Help in Food	1,175	2/42	
With our African Troops—Early Training	266 (16 mm.)	2/42	
With our African Troops—on Active Service	708	2/42	African material
Soldiers' Comforts from Uganda	755	2/42	
This is a Fireman	1,030	4/42	
These are British Soldiers	635	4/42	
Bren Gun Carriers	707	6/42	Partly War Office material
These are A.T.S. and W.R.N.S.	205 (16 mm.)	6/42	M.O.I. material
Barbados Day at Portsmouth	230 (16 mm.)	6/42	
Uganda Police	243 (16 mm.)	7/42	African material

(*Continued from page* 135)

We believe there are two reasons:—

First, the Ministry of Information plays safe. Better no response at all to its propaganda than a lifted eyebrow from the 1922 Committee, or a frown from the T.U.C. Better be bland, equivocal, dignified and insipid. Yet propaganda which is safe will never inspire; propaganda which raises no questions will raise no feelings either. Bland equivocal dignified propaganda follows public opinion and neither leads nor even expresses it. Bland equivocal dignified propaganda is, in the last resource, defeatist propaganda. Propaganda which does not lead, in the end impedes.

The second reason is to be found in the whole set-up of the M.O.I. itself in relation to the government. For the M.O.I. does not initiate propaganda policy; it is subordinate to the other government departments. It is a channel for the dissemination of other people's propaganda lines. It cannot command; it can only obey or obstruct or argue. This battle was fought and lost many months back, partly in the House of Commons under the maladroit Duff Cooper, partly outside the House over the question whether the M.O.I. should be responsible for the Service news bulletins, or whether each Service should compile its own news handouts. The Services won, with disastrous results for our propaganda.

Thus it is that the Films Division, instead of laying down policy on facts supplied to it, is at the mercy of half the petty officials in Whitehall. Any film scheme the M.O.I. puts up can be shot to pieces by any official who prefers the *status quo* to action, any official who is trying to get on the right side of big business after the war, or any official who looks for personal preferment to the party bosses of the Conservative or Labour political machines. Small wonder then that every propaganda theme which hits is suspect, every theme which has not the support of every small, unrepresentative and conflicting minority is impeded, every reference to the new social organisations derived from the war is smothered, because their development represents a diminution of the power of various interests to wage the war in a way best suited to their own particular ideas.

In this lies what must be the next struggle of the Ministry of Information. It must become a creator of propaganda detached from, and not subservient to, the local, private and often conflicting notions of government departments. The M.O.I. must initiate and plan policy as a whole. This means that it must express the will of the people in war. This issue must be fought and won. Till it is, the Films Division policy will remain truncated and one-sided.

4. ACQUIRED FILMS

1. **Films are listed under the following headings:—**

Africa	Canada	National Savings Committee
Army Film Unit (A.F.U.)	Central Council for Health Education	Poland
Australia and New Zealand	Imperial Chemical Industries	Shell Film Unit
British Commercial Gas Association (B.C.G.A.)	India	U.S.A.
British Council	London Fire Brigade	(March of Time)
Cadbury Brothers Ltd.	Miscellaneous	U.S.S.R.

2. **Films from the G.P.O. and the Imperial Institute Library are excluded.**
3. **Film lengths are recorded in feet of 35 mm. gauge or in minutes of 16 mm. gauge.**

TITLE	ABBREVIATIONS	SOURCE	PRODUCT'N UNIT	PRODUCER	DIRECTOR	RELEASE DATES T	RELEASE DATES NT	LENGTH	NOTES
AFRICA									
Fighters of the Veldt	CFL O	Govt. of Sth. Africa	African Film Productions	—	—	—	10/40	1,965	R. Vol. I, xi, p. 15
(Gold Coast)		Listed under Cadbury							
Men of Africa	CFL O	Colonial Empire Marketing Board	Strand	B. Wright	A. Shaw	6/40	10/40	1,690	Home T distribution by Anglo-American. R. Vol. I, vi, p. 7
Road to Victory	OOO	Govt. of Sth. Africa	African Film Productions	—	—	—	—	461	First despatched overseas 7/41. See "South Africa Marches"
Sinews of War	CFL O	Govt. of Sth. Africa	African Film Productions	—	—	—	11/41	1,413	First despatched overseas 7/41. See "South Africa Marches"
South Africa Marches	5-M O	—	—	—	—	8/41	—	607	Re-edited by Sylvia Cummins from "Sinews of War" and "Road to Victory"
War Came to Kenya	CFL O	Kenya Information Office	African Film Productions	—	G. Johnson	—	1/42	1,636	Home T dist. by R.K.O.
ARMY FILM UNIT									
Army Lays the Rails, The	CFL 5-M O	A.F.U.	—	—	(T. d'Eyncourt)	1/42	5/42	584	Commentary by Eric Baume
A.T.S.	CFL 5-M O	A.F.U.	—	—	(H. Stewart)	6/41	8/41	676	R. Vol. II, p. 128
Lion of Judah	CFL O	A.F.U.	—	—	(S. Boothby)	3/41	9/41	1,382	R. Vol. II, p. 209
Lofoten	CFL O	A.F.U.	—	—	(T. d'Eyncourt)	3/41	5/41	564	R. Vol. II, p. 68
Northern Outpost	CFL 5-M O O	A.F.U.	—	—	(T. d'Eyncourt)	2/41	—	799	See also "Guards of the North" (Canada), assembled partly from the same material and available for NT use. R. Vol. II, p. 47
Right Man, The	CFL 5-M	A.F.U.	—	—	(A. Bryce)	6/42	10/42	711	R. Vol. III, p. 100
Siege of Tobruk	CFL W	A.F.U.	—	—	—	6/42	6/42	1,553	
Special Despatch	CFL 5-M O	A.F.U.	—	—	(H. Stewart)	11/41	2/42	709	R. Vol. II, p. 207
Troopship	CFL 5-M O	A.F.U.	—	—	(H. Stewart)	7/42	11/42	686	R. Vol. III, p. 100
AUSTRALASIA									
Australia Marches with Britain (Australia at War)	CFL O	Nat. Film Coun.	Cine Snd. Stud.		K. Hall	—	11/41	1,432	
(It's the Navy)		Listed under U.S.A. (March of Time)							
Keeping the Fleet at Sea (Nation is Built, A)	CFL O	See "Royal Australian Navy" Nat. Film Coun.	Argosy	—	A. Mills	—	1/41	993	First despatched overseas 11/41
New Zealand Has Wings	CFL 5-M	See "Wealth of Australia" Govt. of New Zealand	New Zealand Nat Film Unit	—	—	9/41	11/41	484	Re-edited by Sylvia Cummins from "Wings over New Zealand"
Royal Australian Navy	CFL 5-M O	National Film Council	Branch Studios, Melbourne	E. Brereton	R. Smart	9/41	10/41	602	Re-edited by Sylvia Cummins from "It's the Navy"
Wealth of Australia	CFL O	Govt. of New South Wales	—	F. Hurley	—	—	1/42	946	Re-edited by Horace Shepherd from "A Nation is Built"
B.C.G.A.									
Cheese	CFL W	B.C.G.A.	Realist	J. Taylor	Ruby Grierson	—	10/40	510	Assoc. Prod.: E. Anstey. R. Vol. I, ix, p. 12
Eating at Work	CFL	B.C.G.A.	Strand	E. Anstey	R. Bond	—	2/42	1,150	R. Vol. II, p. 189
Green Food for Health	CFL	B.C.G.A.	Realist	J. Taylor	Ruby Grierson	—	10/40	500	Assoc. Prod.: E. Anstey. R. Vol. I, ix, p. 12
It Comes from Coal	CFL	B.C.G.A.	Realist	E. Anstey	P. Fletcher	—	11/40	1,070	R. Vol. I, xi, p. 12
Londoners, The	CFL	B.C.G.A.	Realist	B. Wright	J. Taylor	—	11/40	18 mins.	16 mm.
Plan for Living	CFL W	B.C.G.A.	G.B.I.	—	D. Carter	—	9/40	1,972	
What's for Dinner?	CFL W	B.C.G.A.	Realist	J. Taylor	Ruby Grierson	—	10/40	650	Assoc. Prod.: E. Anstey. R. Vol. I, ix, p. 12
BRITISH COUNCIL									
Raising Air Fighters	OOO	B.C.	Paramount	T. Cummins	—	—	—	1,600	
Sailors Without Uniform	CFL	B.C.	Spectator	I. Scott	I. Scott	—	10/41	9 mins.	16 mm.
S.O.S.	CFL	B.C.	Eldridge & Curtis	J. Eldridge	J. Eldridge	—	10/41	14 mins.	16 mm. R. I, Vol viii, p. 12
Steel Goes to Sea	CFL	B.C.	Merton Park	—	John Lewis	—	10/41	16 mins.	16 mm.
Ulster	CFL O	B.C.	Strand	A. Shaw	R. Keene	—	10/41	12 mins.	16 mm. R. Vol. II, p. 9
Women in Wartime	CFL O W	B.C.	Movietone	—	—	—	11/40	902	Adapted from "Britannia was a Woman"
CADBURY									
Food Convoy	CFL O	Cadbury	Merton Park	A. Taylor	J. Lewis	—	10/40	925	
Gold Coast	CFL	Cadbury	Merton Park	W. Crichton	—	—	5/41	1,200	
Salute to Farmers	CFL O	Cadbury	Merton Park	—	M. Tully	—	5/41	1,700	
CANADA									
Atlantic Patrol	CFL O	National Film Board	Motion Picture Bureau	—	S. Legg	—	10/40	895	
(Canada at War)		Listed under U.S.A. (March of Time)							
Children from Overseas	OOO	National Film Board	Motion Picture Bureau	S. Legg	S. Hawes	—	—	946	First despatched overseas 3/41
Front of Steel	OOO	National Film Board	Associated Screen Studios	S. Legg	J. McDougall	—	—	447	First despatched overseas 10/40
Guards of the North	CFL	Nat. Film Board	Audio Pictures	—	T. d'Eyncourt	—	5/41	978	See also "Northern Outpost" (A.F.U.)
Heroes of the Atlantic	CFL O	Nat. Film Board	Motion Picture Bureau	—	J. Davidson	—	3/42	1,389	
Home Front, The	CFL W	Nat. Film Board	Motion P. Bur.	F. Badgeley	S. Hawes	—	10/40	964	R. Vol. I, xi, p. 14
(Kinsman, The)		See "Prairie Gold"							
Letter from Aldershot	CFL O W	Nat. Film Board	Realist	—	J. Taylor	—	10/40	996	R. Vol. I, xi, p. 12
North West Frontier	CFL	Nat. Film Board	Motion P. Bur.	J. Beveridge	—	—	9/42	2,576	
Peoples of Canada	CFL O	Nat. Film Board	Associated Screen Studios	S. Legg	G. Spasling	—	9/41	1,938	
Prairie Gold	CFL O	Canadian Govt. Wheat Board	—	—	G. Spasling	—	1/42	1,836	Re-edited by H. Shepherd from "The Kinsman"
Wings of Youth	CFL O	National Film Board	AudioPictures	R.Spottiswoode & S. Legg	R.Barlow	—	12/40	1,599	
Wood for War	CFL 5-M O	Canadian Army Film Unit	C.A.F.U.	—	(R. McDougall)	6/42	10/42	736	Produced in Great Britain. R. Vol. III p. 37
CENTRAL COUNCIL FOR HEALTH EDUCATION									
Breath of Danger	CFL	Central Council	G.B.I.	(B. Woolfe)	S. Irving	—	10/41	829	
Carry on, Children	CFL	Central Council	Spectator	I. Scott	M. Hankinson	—	11/41	999	
I.C.I.									
Food from Straw	CFL	I.C.I.	G.B.I.	—	S. Irving	—	5/42	550	
Rabbit Pest, The	CFL	Plant Prot. Ltd.	Strand	D. Taylor	G. Gibbs	—	6/41	524	R. Vol. II, p. 128
INDIA									
Arms from India	CFL O	Films Advisory Board	Indian Film Unit	A. Shaw	Ezra Mir & Sherroz Farrukhi	—	3/42	935	Original title "Tools for the Job"
Changing Face of India, The	CFL O	Films Advisory Board	Indian Film Unit	A. Shaw	Ezra Mir & A. Bhaskar Rao	—	9/42	1,000	First despatched overseas 3/42

TITLE	ABBREVIATION	SOURCE	PRODUCT'N UNIT	PRODUCER	DIRECTOR	RELEASE DATES T	RELEASE DATES NT	LENGTH	NOTES
(Day in the Life of the Indian Army, A)		See "India Marches"							
Defenders of India, The	CFL O	Films Ad Board	Bombay Talkies	—	—	—	3/42	776	Foreword by Gen. Sir Claude Auchinleck
Handy Man, The	CFL O	Films Ad. Board	Indian Film U.	—	—	—	3/42	787	
India Arms for Victory	O	Films Advisory Board	Famous Cine Lab. Production	—	S. V. Kriparan	—	—	1,155	First despatched overseas 1/42
India Marches	CFL 5-M O	Government of India	Bombay Talkies	—	—	3/41	5/41	490	Re-edited by Crown Film Unit from "A Day in the Life of the Indian Army." Commentary by Z. A. Bokhari. R. Vol. II. p. 149
Made in India	CFL O	Films Advisory Board	Indian Film Unit	A. Shaw	Ezra Mir & Sherroz Farrukhi	—	5/42	1,200	Script by Minoo Masini, based on his book "*Our India*". First despatched overseas 9/41
Men of India	CFL 5-M O	Films Advisory Board	Indian Film Unit	A. Shaw	Ezra Mir	4/42	8/42	750	Original title "Wartime Factory." R. Vol. III, p. 70
(Tools for the Job)		See "Arms from India"							
(Wartime Factory)		See "Men of India"							
Women of India	CFL O	Films Ad. Board	Indian Film U.	A. Shaw	A. Bhaskar Rao	—	9/42	932	
LONDON FIRE BRIGADE									
City Fire, Dec. 29th, 1940	CFL	Ministry of Home Security	London Fire Brigade	—	—	—	9/42	1,103	
Hook Ladder Drill	CFL	Do.	Do.	—	—	—	9/42	1,983	
London Blitz, May 10-11, 1941	CFL	Do.	Do.	—	—	—	9/42	659	Silent
Pembroke Docks Fire	CFL	Do.	Do.	—	—	—	9/42	500	Silent
Surrey Commercial Docks Fire, September, 1940	CFL	Do.	Do.	—	—	—	9/42	16 mins.	16 mm. Silent
Thameshaven Fire	CFL	Do.	Do.	—	—	—	9/42	928	Silent
MISCELLANEOUS									
Canteen on Wheels		See "Mobile Canteen"							
Fire	CFL W O	Ministry of Home Security	Brit. Films Ltd.	—	—	—	10/40	1,482	First despatched overseas 3/41
Five Faces	CFL W	Fed. Malay States	Strand	D. Taylor	A. Shaw	—	10/41	1,707	
From Family to Farm	CFL W	Hedley Byrne	John Page Productions	J. Page	—	—	10/40	930	Commentary by Morton King
Good Landfall, A	CFL	Salvation Army	Strand	D. Taylor	M. Gordon	—	2/42	1,003	
Gun, The	OOO	Admiralty	Paramount News	G. Cummins	—	—	—	1,964	With Edward Murrow. Originally made for dist. in U.S.A. only. A shorter version has been made for dist. elsewhere. First despatched overseas 7/41
Handicraft Happiness	CFL	National Fed. of Women's Inst.	G.B.I.	—	Mary Field	—	1/41	11 mins.	16 mm. Silent version available. R. Vol. I, iv, p. 6
Harness your Horsepower	CFL	Ford Motor Co.	Verity	S. Box and J. Carr	C. Hornby	—	5/42	1,400	
H.M. Motor Launches	CFL O	Admiralty	G. B. News	—	—	—	6/42	896	
It All Depends on You	CFL	Thames Bd. Mills	Merton Park	—	R. Thumwood	—	8/41	8 mins.	16 mm.
Machines and Men	CFL O	C.W.S.	C.W.S.	—	G. Wynn	—	1/42	890	
Madagascar	CFL O	Movietone	Movietone	—	—	—	6/42	8 mins.	16 mm. For limited distribution only
Medieval Village	CFL	G.B.E.	G.B.I.	—	Mary Field	—	10/40	18 mins.	16 mm.
Miss T.	CFL O	Elec. Dev. Assoc.	G.B.I.	—	Mary Field	—	10/40	1,212	First despatched overseas 4/42
Mobile Canteen	CFL 5-M O	Empire Tea Bureau	Verity	B. Wright	J. Lewis	4/41	6/41	710	NT title "Canteen on Wheels." R. Vol. II. p. 47
Modern Spirit, The	CFL	G.B.E.	G.B.I.	—	F. Bundy	—	2/41	16 mins.	16 mm.
Quilting	CFL	National Fed. of Women's Instit.	G.B.I.	—	Mary Field	—	1/41	11 mins.	16 mm. Silent
Red Cross in Action, The	CFL O	Red Cross and St. John	Movietone	G. Sanger	—	—	5/41	900	
Roots of Victory	CFL W	Min. of Food & Min. of Agric.	Verity	—	—	—	8/41	750	Adapted for wartime purposes by J. Gardner Lewis from "Spring Vegetables"
Rug Making	CFL	National Fed. of Women's Instit.	G.B.I.	—	Mary Field	—	1/41	11 mins.	16 mm. Silent. R. Vol. I, iv, p. 6
Simplified First Aid	CFL O	Films of G. Brit.	Films of G.B.	—	A. Buchanan	—	9/41	1,190	First despatched overseas 1/42
Tea is Served	CFL W	Ministry of Food	Verity	—	—	—	8/41	9 mins.	16 mm. Adapted for Wartime purposes by J. Gardner Lewis from "Rose of the Orient," made by Scottish Joint C.W.S.
Thrift	CFL	National Fed. of Women's Instit.	G.B.I.	—	Mary Field	—	1/41	11 mins.	16 mm. Silent. R. Vol. I, iv, p. 7
Unconquerable Minesweepers	OOO	G.F.D.	Priority Pds.	Rutherford	—	—	—	900	First despatched overseas 6/40
War Front	CFL	Odhams Press	Strand	A. Shaw	J. Eldridge	—	10/41	16 mins.	16 mm. R. Vol. II, p. 68
Welsh Plant Breeding Stations	CFL	Imperial Relations Trust	G.B.I.	(A. Elton)	J. Durden	—	12/41	16 mins.	16 mm.
Wisdom of the Wild	CFL	Elec. Dev. Assoc.	G.B.I.	—	Mary Field	—	2/41	1,177	
Young Veteran	OOO	Assoc. Brit. Film Distributors	Ealing Studios	M. Balcon	A. Cavalcanti	—	—	2,096	Adapted for overseas use only. First despatched overseas 3/41. R. Vol. I, xii, p. 9
NATIONAL SAVINGS									
Albert's Savings	CFL 5-M W	N.S.C.	Merton Park	(W. Williams)	(H. Purcell)	8/40	10/40	485	
Down Our Street	5-M	N.S.C.	Merton Park	—	T. Bishop	6/42	—	595	
Owner Comes Aboard	CFL 5-M O W	N.S.C.	Spectator	I. Scott	A. Bryce	11/40	1/41	650	With Charles Doe
Owner Goes Aloft	CFL 5-M O	N.S.C.	Spectator	I. Scott	I. Scott	4/42	6/41	604	
Sam Pepys Joins the Navy	5-M O	N.S.C.	G.B.S.S.	—	F. Searle	12/41	—	734	R. Vol. II, p. 229
Seaman Frank Goes to Sea	5-M O	N.S.C.	Concanen	D. de Marney	E. Cekalski	1/42	—	657	R. Vol. III, p. 21
POLAND									
Diary of a Polish Airman, The	CFL 5-M O	Concanen Films	Concanen Films	D. de Marney	E. Cekalski	3/42	6/42	658	R. Vol. III, p. 54
This is Poland	CFL O	Do.	Do.	Do.	—	—	2/41	18 mins.	16 mm. Library compilation
Poles Weigh Anchor, The	CFL	Do.	Do.	Do.	—	—	6/42	12 mins.	16 mm.
White Eagle, The	CFL O	Do.	Do.	Do.	E. Cekalski	—	10/41	27 mins.	Narrative spoken by Leslie Howard. 16 mm. R. Vol. II, p. 149
SHELL FILM UNIT									
Airscrew	CFL O	Petro. Fms. Bur.	Shell	A. Elton	G. Tharpe	—	10/40	1933	With diagrams by Francis Rodker. R. Vol. I, ix, p. 12
Fruit Spraying	CFL	Tech. Products	Shell	E. Anstey	Kay Mander	—	5/42	18 mins.	16 mm. R. Vol. III, p. 90
Protection of Fruit	CFL	Petrol. Fms. Bur.	Shell	A. Elton	G. Tharpe	—	10/40	1,700	R. Vol. I, ii, p. 12
Turn of the Furrow, The	CFL O	Petrol. Fms. Bur.	Shell	E. Anstey	P. Baylis	—	2/41	1,859	With diagrams by Francis Rodker R. Vol. II, p. 28
U.S.A.									
Adventure in the Bronx	CFL	British Library of Information	Film Associates	—	—	—	9/42	1,009	
Bomber	CFL	Nat. Defence Committee	Emerg. Managemt. Fm. U.	—	—	—	2/42	904	Commentary written by Carl Sandberg and Graham McNamee.
Child Went Forth, A	CFL	N.Y. University Film Library	—	J. Losey J. Ferno	—	—	9/42	1,872	
City, The	CFL	Museum of Modern Art	American Doc. Films	—	R. Steiner, W. van Dyke, & R. Bretz	—	9/42	3,017	R. Vol. I, xii, p. 15
Defence for America	CFL	Nat. Defence Committee	Emerg. Managemt. Film Un.	—	L. Roush	—	2/42	935	
From Ships of the Air	CFL	U.S. Marine Corps	U.S. Marine Corps Film U.	—	—	—	2/42	581	

TITLE	ABBREVIATION	SOURCE	PRODUCT'N UNIT	PRODUCER	DIRECTOR	RELEASE DATES T	NT	LENGTH	NOTES
Harvest for Tomorrow	CFL	U.S. Dept. of Agriculture	Dept. of Agric. Film Unit	—	P. Burnford	—	9/42	2,477	
Home Place, The	CFL	Do.	Do.	—	R. Evans	—	9/42	2,894	
Lake Carrier	CFL	B.L.I.	—	—	—	—	9/42	843	
Minnesota Document	CFL	University of Minnesota	Visual Education Service	—	R. Kisack	—	9/42	50 mins.	16 mm.
Power and the Land	CFL	B.L.I.	—	—	—	—	9/42	3,496	
Tanks	CFL	Nat. Defence Committee	Emerg. Management. Film U.	—	—	—	6/42	940	Commentary by Orson Welles.
What So Proudly We Hail	CFL	Gen. Motors Ltd.	—	—	—	—	9/42	1,662	
(MARCH OF TIME)									
America Speaks Her Mind	CFL	M.O.T.	—	—	—	—	9/41	18 mins.	16 mm. R. Vol. II, p. 67
Australia War	CFL W	M.O.T.	—	—	—	—	9/41	18 mins.	16 mm. R. Vol. II, p. 107
Battle Fleets of Britain	CFL O W	M.O.T.	—	—	—	—	10/40	18 mins.	16 mm.
Britain's R.A.F.	CFL O	M.O.T.	—	—	—	—	10/41	10 mins.	16 mm. First despatched overseas 6/41. R. Vol. I, xii, p. 7
Canada at War	CFL O	M.O.T.	—	—	—	—	11/40	18 mins.	16 mm. R. Vol. I, v, p. 7
Men of Norway	CFL O	M.O.T.	—	—	—	—	6/42	20 mins.	16 mm. R. Vol. II, p. 16 mm. 229
New England's Eight Million Yankees	CFL	M.O.T.	—	—	—	—	9/42	20 mins.	Limited distrioution
U.S.S.R.									
A Day on the Soviet Front	CFL	S.W.N.F.A.*	—	—	—	—	12/41	728	
Five Men of Velish	5-M O	S.W.N.F.A.	—	—	—	5/42	—	627	Library compilation.
100 for 1	CFL	S.W.N.F.A.	Lenfilm	—	—	—	1/42	1,504	Dubbed in English
Odessa Besieged	CFL	S.W.N.F.A.	—	—	—	—	12/41	996	
Other R.A.F., The	CFL	S.W.N.F.A.	—	—	—	—	8/42	714	Library compilation
Salute to the Soviet	CFL	Pathe	Pathé	—	—	—	11/41	1,000	Newsreel compilation
Soviet Harvest	CFL	S.W.N.F.A.	Central Studio, Moscow	—	—	—	12/41	740	
Soviet Schoolchild		S.W.N.F.A.	Do.	—	—	—	6/42	2,165	
Soviet Women	CFL	S.W.N.F.A.	Do.	—	—	—	12/41	656	
Strong Point 42	CFL	S.W.N.F.A.	Mosfilm	—	—	—	1/42	1,646	Dubbed in English
Three in a Shell Hole	CFL 5-M O	S.W.N.F.A.	Mosfilm	Lioniel Leonov	—	12/41	3/42	846	Dubbed in English. R. Vol. III, p. 6

*Soviet War News Film Agency

5. STATISTICAL ANALYSIS OF FILMS PRODUCED BY THE M.O.I.

	FOOTAGE OF FILMS Sept. 3–Dec. 31 1939	1940	1941	Jan. 1–June 30 1942	TOTAL
5-Minute	—	13,791	25,113	14,087	52,991
General Theatrical Distribution	3,130	13,543	9,228	8,773	34,674
General N.T. Distribution	—	23,545	7,890	19,420	50,855
Instructional and Training	—	4,109	10,280	16,634	31,023
Mainly for Overseas Distribution	—	—	—	13,019	13,019
Wholly for Overseas Distribution	—	3,100	11,093	6,702	20,895
Trailers	—	1,600*	3,000*	1,125†	5,725
TOTAL	3,130	59,688	66,604	79,760	209,182
Colonial Film Unit Productions 35 mm.	—	11,919	7,836	5,535	25,290
Colonial Film Unit Productions 16 mm.	—	—	—	944	944
(Acquired 5-Minute Films)	—	1,135	6,657	6,608	14,400

	NUMBER OF FILMS Sept. 3–Dec. 31 1939	1940	1941	Jan. 1–June 30 1942	TOTAL
5-Minute	—	20	37	20	77
General Theatre Distribution	2	12	5	3	22
General N.T. Distribution	—	23	7	18	48
Instructional and Training	—	6	12	16	34
Mainly for Overseas Distribution	—	—	—	9	9
Wholly for Overseas Distribution	—	3	10	5	18
Trailers	—	8	15	9	32
TOTAL	2	72	86	80	240
Colonial Film Unit Productions	—	8	10	11§	29
(Acquired 5-Minute Films)	—	2	10	10	22

* Average length 200 feet. † Average length 125 feet. § Includes 4 16mm. productions.

6. STATISTICAL ANALYSIS OF FILMS ACQUIRED BY THE M.O.I.

SOURCE	1940* C.F.L.	5-M	O.O.O.	1941 C.F.L.	5-M	O.O.O.	JAN. 1—JUNE 30, 1942 C.F.L.	5-M	O.O.O.	TOTALS C.F.L.	5-M	O.O.O.	
Africa	2	—	—	1	1	1	1	—	—	4	1	1	6
A.F.U.	—	—	—	2	3	—	1	3	—	3	6	—	9
Australia & New Zealand	—	—	—	2	2	—	1	—	—	3	2	—	5
B.C.G.A.	6	—	—	—	—	—	1	—	—	7	—	—	7
British Council	1	—	1	4	—	—	—	—	—	5	—	1	6
Cadbury	1	—	—	2	—	—	—	—	—	3	—	—	3
Canada	4	—	1	2	—	1	3	1†	—	9	1	2	12
Can. Council for Health Education	—	—	—	2	—	—	—	—	—	2	—	—	2
I.C.I.	—	—	—	1	—	—	1	—	—	2	—	—	2
India	—	—	—	6	1	—	—	1	1	6	2	1	9
London Fire Brigade	—	—	—	—	—	—	6	—	—	6	—	—	6
Miscellaneous	4	—	1	14	1	2	5	—	—	23	1	3	27
National Savings	—	2	—	—	1	—	—	3	—	—	6	—	6
Poland	—	—	—	2	—	—	1	1	—	3	1	—	4
Shell	2	—	—	1	—	—	1	—	—	4	—	—	4
U.S.A.	—	—	—	—	—	—	12	—	—	12	—	—	12
(March of Time)	2	—	—	3	—	—	2	—	—	7	—	—	7
U.S.S.R.	—	—	—	5	1	—	4	1	—	9	2	—	11
TOTAL	22	2	3	47	10	4	39	10	1	108	22	8	138

*No films were acquired in 1939. † Produced in Britain by Canadian Army Film Unit.

A STRAND FILM

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Film of the Month

In Which We Serve. *Production:* Two Cities. *Story, Production, Direction and Music:* Noel Coward. *Camera:* Ronald Neame. *Art Direction:* G. E. Calthrop and David Rawnsley.

This is an exceptionally sincere and deeply moving film. It is also a final proof that British technicians in British studios can turn out stuff which in every respect is as good as anything their Hollywood colleagues can achieve. And it is one of the best war films ever made.

Even after a second viewing of *In Which We Serve*, these points still operate, and it is all the more necessary to try and formulate a straight critical attitude to the mood and purpose of the film. In doing this, one is paying Coward the compliment of treating his film seriously, not merely as an emotional or a patriotic success, but also as a considered attempt at propaganda. So here goes.

Firstly, the story in all essentials looks backward from the present. The future, except in terms of the continuance of the Navy and its traditions, doesn't get a look-in at all. In fact the whole structure of the film, with its ingenious and surprisingly successful flashback continuities, depends on an attitude which looks no further than today and accepts no perspectives other than the strictly parochial. This is a fair criticism, and one which Coward would probably not only accept, but would also argue the reasons why he chose these limitations. Secondly—and this arises from our firstly—the social structure of the British community is presented as a fixed and settled structure; nowhere is there any suggestion that the present war represents a revolution not only in thinking but in class relationships. This point must not be misunderstood, because Coward is one of the first people to put across with truth and realism the character and behaviour of three different income groups. The quarrel between the two women just before the bomb kills them; the conversation between the A.B. and his wife on Plymouth Hoe; the Petty Officer learning of the death of his wife; the Commander's Christmas dinner party; the youthful sailor who has been momentarily a coward—all these scenes are not merely dramatically correct but are recognisable as being about British people. But behind them all is the assumption that the continued existence of the present set-up is not questioned, and that the different "classes" (e.g. "upper", "middle" and "lower") will continue to live together with the acceptance of mutual barriers crossed only by ties of patriotism or of that warm human sentiment which has for years now been the facet of English character least understood abroad, and which partly explains the snail-like pace (hitherto, but not from now on) of our social revolution. Nowhere is this more marked than in one of the best and most realistic sequences of the film—the chance meeting in a railway train between Captain Kinross and his wife, and the A.B. and his bride. By the use of very perceptive dialogue and admirable direction Coward here delineates the inevitable mixture of goodwill and embarrassment, with both sides uneasily trying to do and say the right thing. It was a hundred to one chance against this scene being anything other than offensive, but it comes off triumphantly. In so doing it clinches the attitude already referred

to. The old structure of society is not being affected by the war, and this 'ere progress, if it goes on at all, only goes on a single track rail towards a horizon on which the parallel lines never meet.

It would be easy to go on from here and develop an argument that *In Which We Serve* is consciously or unconsciously fascist in intention, and one could have a field day on this line by taking up the whole relationship between the captain and his crew. It would be easy—but quite erroneous. For what Coward has done here is to delineate with considerable accuracy the atmosphere and behaviourism of a disciplined group of men on a warship; the relationships are, accordingly, a statement of attitudes and procedures of the Royal Navy, which happens to be a major weapon in the fight of the United Nations against the Axis powers (not that any reference to the United Nations appears in the film). No; at the very worst Coward's mistake was in not having the vision to tell his story other than in terms of the *limitations* of democracy, whereas the need today is to tell stories which indicate the possibilities, the potential changes and developments, and the new perspectives which democracy must now actively investigate, and mould into a better future.

All of which adds up to the fact that Coward has produced a superb piece of ad hoc, short-term propaganda—a film which, because it is sincere and not mawkish, realistic in effect and not a producer's dream world (like *Mrs. Miniver*), and truthful in its delineation of ordinary people, is something which will at the least of reckonings be a positive factor on our own screens and on many screens abroad.

SIGHT and SOUND

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RFU

There were once two Men who travelled together, one of whom was blind. These two companions being, in the course of their journey, one time surprised by night upon the road, entered into a meadow, there to rest themselves till morning; and as soon as day appeared, they rose, got on horseback, and continued their journey. Now, the blind Man, instead of his whip, as ill fate would have it, had picked up a Serpent that was stiff with cold; but having it in his hand, as it grew a little warm, he felt it somewhat softer than his whip, which pleased him very much; he thought he had gained by the change, and therefore never minded the loss. In this manner he travelled some time; but when the sun began to appear and illuminate the world, his Companion perceived the Serpent, and with loud cries, "Friend," said he, "you have taken up a Serpent instead of your whip; throw it out of your hand, before you feel the mortal caresses of the venomous animal."

But the blind Man, believing that his friend had only jested with him to get away his whip, "What," said he, "do you envy my good luck? I lost my whip that was worth nothing, and here my kind fortune has sent me a new one. Pray do not take me for such a simpleton but that I can distinguish a Serpent from a whip."

With that his friend replied, "Companion, I am obliged by the laws of friendship and humanity to inform you of your danger; and therefore let me again assure you of your error, and conjure you, if you love your life, throw away the Serpent."

To which the blind Man, more exasperated than persuaded; "Why do you take all this pains to cheat me, and press me thus to throw away a thing which you intend, as soon as I have done so, to pick up yourself?" His Companion, grieved at his obstinacy, entreated him to be persuaded of the truth, swore he had no such design, and protested to him that what he held in his hand was a real and poisonous Serpent. But neither oaths nor protestations would prevail; the blind man would not alter his resolution. The sun by this time began to grow high, and his beams having warmed the Serpent by degrees, he began to crawl up the blind man's arm, which he immediately after bit in such a venomous manner, that he gave him his death wound.

Moral: Better be Dead than Done.

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